



Jay Lichty Uke - This Issue

It's always a thrill to play a custom luthier-built ukulele. In this issue, we have a Jay Lichty one-of-a-kind ukulele in review.

Jay Lichty has been reading **ukulele player** for a while and really enjoying the magazine. That, in itself, is exciting for me. I feel honored. When Jay submitted one of his ukuleles for review, I was grateful that he gave me the opportunity to review one of his fine-quality instruments.

In addition to Jay Lichty's custom-made uke, we have a new production uke from a new-comer to the ukulele manufacturing business, Eddy Finn. Guy Petty of Eddy Finn Ukes sent us an EF15-C, solid mahogany concert uke for review. You can also check out their cool ad in the magazine and visit their website. They have some pretty unique features we'll feature in the review.

We have a CD review that is not a submission. It is a collection of all-time great ukulele players from the past. I received the CD as a Christmas gift and this is one that many of you would

love to have in your collection if you could find it.

This is the first issue of 2012 and I am happy to be "back in the saddle" again. I took January off to get some much needed R&R and make some plans for this year. We have some pretty cool things coming your way in the future.

We are toying with the idea of **ukulele player tv**, a YouTube channel that will become a regular "show" so to speak. Depending on what people think of the idea, we might transition a lot of the content to video or supplement the magazine with video reviews, news, and other features. I'll ask for your opinions on the forums and kick around some ideas before we make a move either way.

In this issue, Austin Kaiser has an interview with Jim Beloff. Jim and his lovely wife, Liz, have been featured in the magazine before. In this interview, Austin brings us more of the story behind the man who brought us Flea Market Music, the first online forum dedicated to all things ukulele. It's a great read,

don't miss it.

The question was asked who were the most influential people behind the present ukulele craze? I answered that question on **Ukulele Underground**. I'll summarize here.

IZ started the ball rolling with "Somewhere Over the Rainbow" and Jim Beloff's FMMB really gave the ukulele movement momentum. The Concert for George Harrison made a huge impact. Sir Paul took his Gibson uke on the road and "Something" happened.. MUD gave us Jake Shimabukuro's rendition of "While My Guitar Gently Weeps" and the rest, as they say, is history.

what's inside...

- p3. Jay Lichty Tenor Ukulele
- p5. Jim Beloff interview Songwriting
- p10. Eddy Finn EF-15C Ukulele
- p12. UAE20e & Round-About Amp A Winning Combination
- p13. With My Little Ukulele In My Hand - Review
- p17. KoAloha Builder's Corner
- p19. Club Listings
- p30. What's Happening
- p31. Online Resources



UkeLady's Music Store

♪ We got Ukes! ♪

- Musical Instruments
(not just ukes)
- Ukuleles
- Lessons
- Workshops
- Sheet Music



718 N. Buckner Blvd. Ste. 324
Dallas, Texas 75218

214.924.0408

www.UkeLadyMusic.com





Jay Lichty Ukulele

It's not every day that a world-class luthier asks if he can submit an instrument for review in a music magazine, let alone **ukulele player**. Needless to say, I was thrilled to have the opportunity.

Jay Lichty builds guitars--incredible instruments with amazing tone. They are, in fact, works of art and no two are alike. He builds about two-dozen instruments a year and let me just say that they are not cheap. A Lichty Guitar, though, is an investment and if you make your living playing music, then one of Jay's guitars is worth it.

A Jay Lichty ukulele features the same build quality you will find in one of Jay's guitars.

The ukulele I reviewed arrived in a **Guardian®** case. I let the instrument sit for a while before opening the case, that way, it has a chance to adjust to room temperature. When I finally opened the case, the first thing I noticed was the beautiful cedar top followed by the unique shape of the headstock and the "L" inlay (see the photo on the next page).

Here is a list of standard features and options for Jay's ukuleles:

Your choice of a tenor or baritone ukulele

Your choice of tonewood.

We invite you to pick out the actual set you'd like from the following selection: Indian Rosewood, Beech, Black or Claro Walnut, Maple, Bubinga, Pau Ferro, Purple Heart, Black Limba, Cherry.

Englemann or Red Cedar soundboard.

Wood Binding: your choice from a variety of options.

Mother of Pearl or wood rosette (your choice from a variety of options)

Ebony fretboard and bridge.

Optional Wood-bound fretboard.

Grover Sta-Tite or Gotoh SGM tuners.

Camel bone nut and saddle.

Mother of Pearl dot fretboard markers.

Hardshell case.

Cooperstand instrument stand.



When I finally picked up the ukulele, it felt heavier than most of the Hawaiian-built ukes I have played. It had a substantial feel to it. Typically, heavier ukes don't produce much sound, but this ukulele was loud. The volume was much greater than I expected. The tone was sweet and clear and note separation was excellent. This is an instrument that is built to be

played. I would have no worries about playing this instrument on stage, it's built to last.

With some boutique instruments, you almost feel as though they should be kept in a showcase and only played on special occasions, and then, in the safety and comfort of home. This uke really does feel like a working instrument. It is very rare, indeed, that an instrument is built this rugged and sounds as sweet and loud as this.

In the pictures on the right you can see the uke has a "sound port" on the upper-bout. You won't have any trouble hearing yourself playing this instrument.

The neck is a beautifully shaped "C" and felt very comfortable in my hands. It is thicker front to back than a lot of ukes I have played, but it didn't feel as though I was grasping a tree limb.

The frets were beautifully dressed and I felt no sharp edges. Intonation was perfect all the way up the neck. The action was fast and smooth.

The tuners were smooth as silk and the instrument held tune nicely and I love the shape of Jay's headstock.

If you want a luthier-built instrument that is made to last, take a serious look at Jay Lichty's ukuleles. This is a custom-made uke that you won't have to treat with kid-gloves. This is a working musician's ukulele. A Jay Lichty uke would be a great addition to anyone's collection.



special Feature



SONGWRITING AND THE UKULELE: AN INTERVIEW WITH JIM BELOFF

by Austin Kaiser

Jim Beloff is so well known for his diverse activities in the ukulele world that sometimes his work as composer and lyricist is overlooked. As an arranger, Beloff has published more than a dozen ukulele songbooks. He helped to create and manufacture the Fluke and the Flea. He has even published a history of the instrument. However, writing and playing music on the ukulele are Beloff's true passions, and he has released three albums of original material and co-written songs with such uke legends as Lyle Ritz and Ohta-San.

Beloff was born in 1955, and he grew up in a period in which Broadway was declining and singer/songwriters were taking over popular music. Whereas the hit parade of 1950 featured music written by Jule Styne or Richard Rodgers with words written by professional lyricists such as Sammy Cahn or Oscar Hammerstein II, the Billboard Top 40 of 1970 featured music and lyrics that were written and performed by the likes of James Taylor and Jimmy Webb. While most of the music lovers of his generation gravitated towards rock music, Beloff remained

fascinated by Broadway even as he absorbed the influences of Taylor, Webb, Todd Rundgren, and other musical stars of the early 1970s. Beloff began learning the guitar in his teens, and when he entered college, he studied American musical theater but wrote his own musicals on the guitar rather than the piano, which was the dominant instrument among Broadway composers as well as pop composers before the advent of rock.

When he was 21, Beloff contacted legendary Broadway lyricist Alan Jay Lerner and composer-conductor Leonard Bernstein, who were collaborating at the time on what would become one of the most notorious flops in the history of the Broadway musical, *1600 Pennsylvania Avenue* (1976). For a student and would-be practitioner of Broadway to work in such close proximity to Lerner and Bernstein was more or less the fulfillment of Beloff's musical dreams. *1600 Pennsylvania Avenue* closed after seven performances on Broadway. It was the last score that Bernstein wrote for Broadway, and easily the most humiliating in a string



of flops for Lerner that began with *On a Clear Day You Can See Forever* in 1965 and only ended with his death in 1986. (Despite its status as a failure, *1600 Pennsylvania Avenue* contains some of Lerner and Bernstein's finest work. Its sumptuous music and dazzlingly witty lyrics have only been recorded and released once, in truncated form, as *A White House Cantata*, conducted by Kent Nagano. No music lover will regret owning it.) As Beloff confirms in this interview, the opportunity to assist Lerner and Bernstein was a once-in-a-lifetime experience that he cherishes to this day. Beloff is a prolific lyricist as well as composer. He has written words to his music and for songs with music by Lyle Ritz and Ohta-San.

In 1994, Beloff discovered the ukulele, and the rest is history. But it raises an interesting question: How has our "humble" instrument influenced Beloff's work as a composer? Alan Jay Lerner, who worked with such luminaries of twentieth-century

music as Frederick Loewe and Kurt Weill before his one collaboration with Bernstein, wrote in his memoirs that there are two types of composers: those who compose in their heads, and those who compose with their fingers on an instrument. The great historian and musicologist Jacques Barzun was intrigued by this same aspect of music composition, which he addressed in the second chapter of his classic biography of Berlioz. Berlioz (1803-1869) never learned to play the piano, although he studied the guitar from an early age and became a near-virtuoso on the instrument. Many musicologists have speculated that Berlioz's guitar background may have influenced the way the composed music, from the construction of his melodies to the inversions he chose for his chord voicings. [Barzun downplayed the musical importance of the guitar, which he dismissed as an "essentially harmonic instrument." Ukulele players are used to such quaint and ignorant statements.]

In this interview, Beloff shares some valuable insights into how the four-stringed ukulele with its distinct re-entrant tuning influenced the way he approached harmony. Anyone who is familiar with Beloff's music, or the music of fellow ukulelist-composers Ritz and Ohta, Sr., knows that the ukulele is exceptionally well suited to the altered and extended chords of jazz and some classical music. J. Chalmers Doane once described the

ukulele as one of the "most flexible" instruments around, and Beloff's music only illustrates that fact. The ukulele attracted Beloff in part because of the way jazz chords sounded on it. The instrument itself helped to stimulate the creative process for him.

I would encourage anyone who enjoys the Broadway and/or early Seventies singer-songwriter styles to explore Beloff's catalogue. He has released two solo albums, *Jim's Dog Has Fleas* (1993) and *For the Love of Uke* (1998), and a wonderful duet album with his wife, Liz, entitled *Rare Air* (2009). The albums consist of originals and covers of Tin Pan Alley and pop standards. Liz Beloff's voice is fantastic, and her singing is ideal for the sort of music her husband writes. *The Finer Things* (2004) was a collection of song that Beloff wrote with Ohta-San, performed by a variety of artists.

Q: You have stated in interviews that you began playing the guitar and writing songs in the Sixties. How old were you when you first took up guitar?

A: I was around eleven when my dad started to take guitar lessons in the hope that I'd hear him practicing and get interested. His approach worked and I took lessons for a while to learn the basics. After that I picked things up from other kids and by listening to records.

Q: When did you first become interested in composing music and writing lyrics?

A: Pretty much right away. I think my first song was a serious ballad called "Changed Man" which must have been a howler coming from someone whose voice hadn't changed.

Q: Do you have any background on the piano?

A: Before picking up the guitar, I took a couple of years of piano lessons but I didn't enjoy them. I can noodle on the piano and even wrote a musical on the keyboard, but it's not my strength.

Q: Since you didn't take up the ukulele until your late 30s, do you think that your songwriting before your conversion to the uke was influenced by using the guitar as a compositional tool?

A: Absolutely. Most of my pop songwriting heroes (James Taylor, Kenny Rankin, Joni Mitchell, Todd Rundgren etc.) were guitarists.

Q: Do you write music in your head or through playing an instrument?

A: Mostly the latter. Lyle Ritz calls it the "fruit of the noodle" and it is true that the germ of many of my songs often comes from an intriguing chord change, rhythm or instrumental lick that I've stumbled on. That said, I have written some songs away from the instrument. One that comes to mind is "Not Yet" from our "Rare Air" CD.

Q: When you discovered the ukulele, what made you decide that it was a more useful

instrument to your work as a composer than the guitar? Are there any particular aspects of the instrument that influenced your way of composing music?

A: I've always had a great sensitivity to chord changes. My favorite writers all employ chord changes in unique and potent ways. Even though I was a pretty good guitarist, I found that lush chord changes were often just as powerful on a ukulele and sometimes even more so. Early on I realized that the uke was like a portable barbershop quartet with each string representing one voice. Surprisingly, I found a greater satisfaction in playing with those individual voices than I'd

experienced with the six strings of the guitar. Ultimately I discovered that the songs of Tin Pan Alley and the Great American Songbook sounded especially good and "right" on a uke, which was a style of writing I admired and was interested in pursuing. I've said that for me, finding the ukulele was akin to Fred Astaire finding Ginger Rogers. It was the perfect partner, especially for songwriting.

Q: Are there any Tin Pan Alley or Broadway composers whose work influenced you in particular? What attracted you to that kind of songwriting and why do you think the ukulele is so well suited to that kind of

music?

A: I spent half of my junior year in college as a production assistant on Leonard Bernstein and Alan Jay Lerner's ill-fated musical, "1600 Pennsylvania Avenue." I worked for Bernstein through the Philadelphia opening and then Lerner from the Washington DC run through to the Broadway opening and quick close. It was a great way to see first hand how enormously difficult it is to bring an original musical to life. While I adored the score I was probably more inspired by Lerner's brilliant lyrics.

Later on I was in a college production of Stephen



Sondheim's "Company" and being exposed to his work was a game changer for me. As much as I was struck by the extraordinary craft of his lyrics, I was knocked out by the beautiful complexity of his music. [I'm also equally taken by the beautiful simplicity of the scores to Jones & Schmidt shows like "The Fantasticks."]

Over the years I've discovered that the ukulele especially favors songs with strong melodies. That's why the Beatles songs translate so well on the uke. Great, memorable tunes with interesting chord changes. All that said, I'd say my lyrics are more influenced by my favorite Broadway and alley writers than my tunes. Writing melodies for me continues to be the more challenging and mysterious part of the process. It's also why I've so enjoyed the opportunity to just focus on lyrics for tunes by Herb Ohta, Lyle Ritz, and others.

Q: You have mentioned the influences of James Taylor, Jimmy Webb, and Todd Rundgren on your musical sensibility. What attracted you to their work? How has their influence manifested itself in your songwriting?

A: As I mentioned, my favorite songwriters all employ unique chord changes in their best work. Writers like Rundgren, Taylor, Webb, Joni Mitchell, Stevie Wonder, Randy Newman, and Sondheim all have a unique chord palette that becomes a part of their signature sound. As much as I love their songs, however, many

of them don't translate easily or well to the ukulele. Sondheim songs are so nuanced and chordally complex that you end up losing a lot of tonal color when arranging around 4 strings. I wish I could channel them more than I do but if anything, people are more apt to say that my voice reminds them of James Taylor rather than a certain song of mine sounds like one by another writer. One song I am conscious of having a Taylor-like feel is "Aging Gratefully" on our "Rare Air" CD.

Q: How does the writing process typically work for you?

A: More often than not a new song starts with a title. If the title has potential, then I'll noodle a bit on the uke to find a rhythm or melodic setting. The next step in the process is to decide how the song will end, especially lyrically. Once I know where I'm ending up then I can begin to fill in the lyrics that will get me there. After that, it's a process I compare to archaeology. You imagine that the song is already written and that all you need to do is unearth it as completely as possible. Polishing is the final step. The words need to "sing" well and the melody and chords need to support the lyric. Sometimes I get lucky and the song fully comes to life.

While on the subject, I confess that I do pay a lot of attention to pure rhyme, scansion, song structure and ending songs on open vowels. There is a reason why so many great songs end with open vowel words. Think

about a song like "Yesterday" by Paul McCartney. It's easy for a vocalist to end that song with the open "a" sound of the title.

Q: Many of the great Tin Pan Alley and Broadway songwriters have said that writing lyrics at a high standard is more difficult than writing music at a comparable level. Do you have any thoughts on this?

A: I find that writing lyrics is a very different pursuit than writing music. When working on lyrics for Herb and Lyle tunes, my challenge is to set words to an already existing musical mood. Once I find a title that sits well in the song, I can usually uncover the rest of the words. On the other hand, writing music seems much more trial and error until you find a combination that serves the words and sounds fresh. Overall, I find writing a good melody harder. It's also very satisfying when one happens to come along.

Q: Do you use rhyming dictionaries while writing lyrics? Do you have any favorite lyricists?

A: Yes, I use and recommend the Clement Wood rhyming dictionary. Roget's thesaurus is also an important resource. In addition to many of the writers mentioned above (Sondheim especially), I have to single out Johnny Mercer for his lyrics. He is a wordsmith of the first order.

Q: Do you have any unrealized ambitions as a composer and lyricist?

A: Like all writers, I dream of having my songs gain greater visibility, either through my own recordings or through cover versions. Also, if the right project came along, I'd love to work on a musical.

Q: In 1999, you performed the solo part in a concerto for ukulele and orchestra for which you also composed the music, *Uke Can't Be Serious*. How did you come to write this work? Was it a challenge, since most of your compositional efforts had been directed towards songwriting?

A: *Uke Can't Be Serious* took about a year to compose and orchestrate. My high school music teacher, who is also the conductor of the Wallingford (CT) Symphony Orchestra, commissioned it. I debuted the piece with the WSO in 1999. The concerto is made up of a half dozen or so musical themes, plus a pastiche song in the middle. After I wrote the uke part, I was very fortunate to find Jason Nyberg who did the brilliant orchestrations. Although it has yet to be released on a CD, you can hear a high quality synth-orchestra version in the Jukebox section of our website www.fleamarketmusic.com

Q: These are some of my favorites of your songs. Do you have any comments or anecdotes about them?

A: "Rare Air" [from *Rare Air*]

I wrote that in Hawaii. "Rare Air" is an expression that my wife, Liz, and I use to describe an

especially thrilling or exquisite moment. I wrote it for Lyle and Herb to play with me for the finale of the "A Night Of Ukulele Jazz-Live At McCabe's" show. Unfortunately the recording wasn't great and so we didn't include it on the CD. This song has several sections including an opening verse and coda.

"Old Sheet Music Moon" [from *For the Love Of Uke*]

Inspired by an overheard comment at an Ian Whitcomb outdoor evening concert. The chord changes are jazzy and fun to play.

"Not Yet" [from *Rare Air*]

As mentioned, I wrote this one completely in my head---music and lyrics. Just had to find the right chords. This is very much written in the "Great American Songbook" style with a verse intro.

"For the Love of Uke" [from *For the Love Of Uke*]

This is an example of a song where I knew how it would end lyrically before I knew how it would begin. It was a thrill for me to have Lyle play the solo on this.

"Hollywood Ending" [from *The Finer Things*]

This started as a title for a Herb melody. Once I had the title it pretty much wrote itself.

"Finishing the Thought for Me" [from *Rare Air*]

Ditto.

"All of the Above" [from *The Finer Things*]

Glad you like this song. I remember being especially happy with the way this lyric turned out. It's on the "The Finer Things" CD that features songs by Herb and me. Fred Sokolow does a nice job with the vocals and bari uke track.

I'd like to thank Jim Beloff for the interview and Austin Kaiser, once again, for his work in putting it all together.

I'd also like to thank Jim and Liz for their contributions to the world of ukulele and for maintaining Flea Market Music all these years.

If you have not visited the website and the forum at Flea Market Music, click the link in this story. You will find a wealth of information, a ukulele "market place" where you can find some great deals on used ukuleles, valuable resources on vintage ukes, a database of uke players that visit the site, and a store filled with Flukes, Fleas, and lots of books, CDs, DVDs, and other essentials.

By the way, on the front cover of this issue I mentioned those individuals that deserve a lot of credit for the current popularity of ukulele, Jim Beloff is one of those and if not for his tireless efforts, much of what we enjoy now would not be here. Thanks Jim. ~Mickey Maguire



Eddy Finn EF-15C Concert Ukulele

Eddy Finn is a recent comer to the ukulele industry. Like most of the new makers from recent years, these instruments are made in China.

The EF-15C is a solid mahogany construction concert uke that sports a rosewood fretboard, a rope binding, a rosewood bridge, and what looks to be a bone nut and saddle.

The headstock is unique in that it has an asymmetrical shape. The Eddy Finn logo is script pearloid inlay and lends the instrument a touch of class.

Eddy Finn chose vintage-style tuners that have slotted posts rather than the usual hole in which to thread your choice of uke strings. I changed strings to see how tedious these tuners might be and slippage is an issue if you don't do it right. I ended up experimenting with an over-and-under wrapping method that kept a sure grip and I was able to keep the uke in tune.

You can see a picture of the headstock to the right.

The uke came in a hardshell case that reminds me of the sort popular among Sixties folk

music acts. It has a woven cloth cover with a striped pattern. You can see a picture of the case on the next page.

The case is very well constructed. I love the shape of the padded interior. It is highly protective and holds the ukulele firmly in place at any angle.

Another unique feature in the ukulele itself is the sound hole. It has a distinctive "shark fin" shape to it. I really like the look. If you are not wild about it, don't fret (pun intended), check out the full line of Eddy Finn ukes, they have a few with traditional round sound holes, too.

Strumming the uke produces a



crisp, clear tone with great note separation. I found it perfect for old-time ukulele tunes and chord melody. Finger-picking produces crystal-clear, bell-like notes that hang in the air. This uke has pretty nice sustain.

As you can see from the pictures, the uke has a beautiful soundboard. The photos look fantastic! That is largely the result of this model's satin finish. I look forward to seeing a gloss



finished model in a future review.

The action is low and fast, but not too low. I thought there was an intonation issue on the neck but it was a defect in the "A" string. The seventh fret was sharp until I changed strings. Having done that, the intonation is excellent and the uke plays nicely all the way up the neck.

Speaking of the neck, it is a shallow reversed "D" shape, if you can imagine that. It feels very comfortable in my hands. People with small hands often have difficulty with thick necks, this neck, however, is slender from front to back. Barre chords are easy to hold and I can reach all eighteen frets with ease.



I am looking forward to seeing more from Eddy Finn. It seems as though they have done their homework. Build quality is excellent all the way around. The fit and finish are flawless and whoever picks the raw

materials has a good eye. If I changed anything it would be the tuner style. These work well, but if you don't have patience, you might be frustrated a bit until you get the hang of them. Eddy Finn, nice ukes, nice price.



Applause UAE20e Revisited

In *ukulele player*, issue one, we reviewed the UAE20e Ovation Applause ukulele.

At the time that issue one was published, that ukulele was a popular "first uke" for many beginners. Lots of people would report that the uke did not produce much volume acoustically, but it sounded great if you played it through an amplifier or PA system.

Ric Douglas often told fellow

forum visitors participants that the uke did get louder with age and did, in fact, "open up" as the saying goes. Well, after three years, I can say that it is true. This UAE20e did open up with age and actually sounds pretty good acoustically. It still sounds great plugged into an amp. In fact, it sounds fantastic through the Kala Round-About ukulele amplifier.

When you get a chance, give 'em a test drive.



Greetings from Ohana Ukuleles. We offer hand-crafted ukuleles in a variety of models and price points. From Soprano to Baritone sized, made from quality woods including mahogany and selected koa from Hawaii. From traditional styles to vintage models, we have a unique product line for those searching for something exciting and original. Call us or check our web site for more info!

Ohana Ukuleles
626.922.2848 • www.ohana-music.com



With My Little Ukulele In My Hand

I was pleasantly surprised when I received this CD from my brother on Christmas Eve. He happened to find it locally and that is nothing short of a miracle in Columbus, Ohio.

"With My Little Ukulele In My Hand" is a collection of the all-time great performers from the history of ukulele. From Hawaiian masters of the instrument to the biggest names of the "Golden Age" of ukulele, from old movie stars to Vaudeville performers, this collection has them all.

Here is the complete list of tracks on this four-disc set:

Disc: 1

1. Kai Maia O Ka Maoli
2. Medley of Hulas
3. The Wang Wang Blues
4. Palolo
5. Lepe 'Ula' Ula
6. Farewell Blues
7. Tickling the Strings
8. Uheuhene
9. Ellis March
10. E Mama Ea
11. He Aloha No O Honolulu
12. My Girl from the South Sea Isles
13. Mauna Kea
14. Ukulele Benny
15. Guitar Rhythm
16. Hilo E
17. Lei Ohu
18. I Like You
19. Minnehaha (Hawaiian Stomp)
20. Ta-Hu-Wa-Hu-Wai
21. Hula Blues
22. Kaneohe

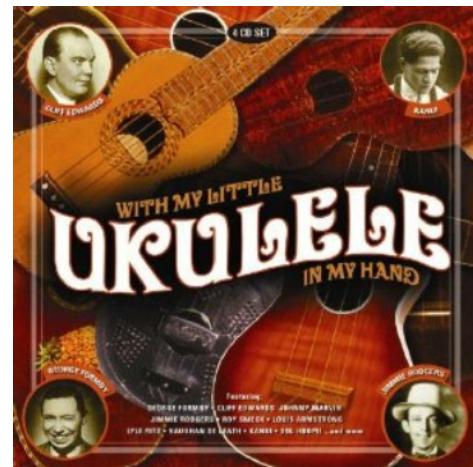
23. Hame Pila
24. Tiger Shark
25. Hilo March
26. Kawika

Disc: 2

1. Hard Hearted Hannah
2. Somebody Loves Me
3. Fascinatin' Rhythm
4. Oh, Lady Be Good
5. Who Takes Care of the Caretaker's Daughter?
6. Dinah
7. Sunday
8. I'm Tellin' the Birds, I'm Tellin' the Bees
9. (I'm Crying 'Cause I Know I'm) Losing You
10. Halfway to Heaven
11. That's My Weakness Now
12. I Can't Make Her Happy (That Old Girl of Mine)
13. Good Little, Bad Little You
14. Singin' in the Rain
15. Hush My Mouth (If I Ain't Goin' South)
16. Love Is Just Around the Corner
17. One Little Kiss
18. Somebody Loves Me
19. Breezin' Along with the Breeze
20. So Is Your Old Lady
21. Half a Moon
22. 'Deed I Do
23. Oh, How She Could Play the Ukulele!
24. Crazy Words, Crazy Tune
25. Me and My Shadow
26. Magnolia

Disc: 3

1. Chinese Laundry Blues
2. I Told My Baby with My Ukulele
3. Sitting on the Ice in the Ice Rink
4. With My Little Ukulele in My Hand
5. Swimmin' with the Wimmin'
6. The Wedding of Mr. Wu
7. Fanlight Fanny



8. Riding in the TT Races
9. We All Share and Share Alike
10. When I'm Cleaning Windows
11. Leaning on a Lamp Post
12. With My Little Stick of Blackpool Rock
13. The Lancashire Toreador
14. Oh Dear Mother
15. Hindoo Man
16. Hi-Tiddly-Hi-Ti Island
17. Our Sergeant Major
18. Springtime's Here Again
19. I Wonder Who's Under Her Balcony Now?
20. I Blew a Little Blast on My Whistle
21. Grandad's Flannelette Nightshirt
22. It's a Grand and Healthy Life
23. It's Turned out Nice Again
24. Mr. Wu's a Window Cleaner Now
25. I'm the Ukulele Man
26. We've Been a Long Time Gone

Disc: 4

1. Ukulele Lady
2. 12th Street Rag
3. Tiger Rag
4. Nifty Pickin'
5. Dear Old Sunny South by the Sea
6. Everybody Does It in Hawaii
7. For the Sake of Days Gone By
8. I'm Lonesome Too
9. Looking for a New Mama
10. Moonlight and Skies
11. Take Me Back Again
12. The One Rose
13. Train Whistle Blues
14. Tuck Away My Lonesome Blues
15. Whisper Your Mother's Name
16. Why Should I Be Lonely?
17. My Time Ain't Long
18. Ukulele Bounce
19. To You, Sweetheart, Aloha
20. On Coconut Island

21. Nobody's Darling But Mine
22. The Greatest Mistake of My Life
23. Blue Hawaii
24. Sweet Leilani
25. Ritz Cracker
26. Playmates

The list of entertainers includes Cliff (Ukulele Ike) Edwards, Roy Smeck, Sol Hoopii, George Formby, Bing Crosby, Jimmie Rodgers, Lyle Ritz, and many more.

You'll enjoy hours of music with this CD collection.

I wanted to find a source online and did some digging. Here are a couple of links:

Barnes & Noble:

<http://music.barnesandnoble.com/With-My-Little-Ukulele-In-My-Hand/e/805520021401>

Target:

<http://www.target.com/p/With-My-Little-Ukulele-in-My-Hand/-/A-12034420>

Amazon:

<http://www.amazon.com/My-Little-Ukulele-Hand/dp/B0013FDEDG>

Amazon is temporarily out of stock at the time of this writing.

What a great collection of ukulele favorites from the entire span of the instrument's history.

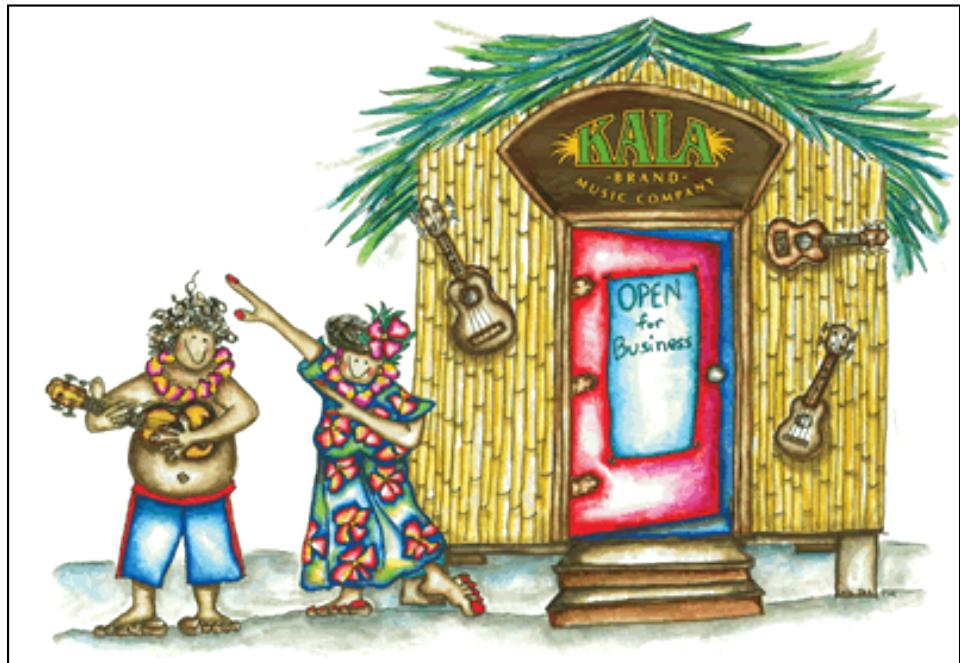
This collection is highly recommended. You'll have hours of listening pleasure with this four-disc set. For about \$25 it's great entertainment.



Got Uke?



You can find Kala Ukuleles at
www.ukeladymusic.com





Evolution of Ukulele

From Portugal to Hawaii to the World



http://www.anuenue-uke.com/html_version/#frame_index



<http://www.ukulelecosmos.com> - excitement, music, lively discussion, and a whole lot more...



<http://mainlanddukes.com/>
A Part of the American Landscape



KoAloha Builder's Corner

Q&A

Q: I just recently obtained a used KoAloha Concert. What are your thoughts on more versus less bracing? And what about the philosophy of a flat-top versus a domed top, the latter being something one luthier thinks makes for a stronger ukulele and keeps the top's integrity longer?

Jeff
Salem MA

A: Aloha Jeff,

We try to take a minimalist approach to bracing. Each piece of wood is different and we like to let the wood sing as much of its own character as possible. The concept of bracing is to prevent the top of the instrument from splitting or bowing excessively. While more bracing definitely makes a more durable instrument, more is not always better.

The more the top is restricted, the less likely it is to vibrate.

After countless experiments and a whole lot of trial and error, we settled on a system that is stable, but doesn't restrict the top too much. We have tweaked the position and thicknesses along the way, but our approach to the concept has remained the same. In this case, less is more.

By doming the top, a few fundamentals are changed.

The slight arch along the surface stiffens the top. This affects tone, as well as the structural integrity of the surface. There is more leeway for expansion and contraction, because the dome can absorb the stress better than a flat top can.

Without a doubt, a domed top is definitely stronger than a flat top. I have flirted with the idea of doming our custom instruments, but haven't quite gotten to the getting it done part. Without doing so, I can't

say if our own ukulele would benefit from the tonal changes.

Mahalo,
Paul

Q: KoAloha has used some very unconventional shapes in the "Pop's Specials" ukuleles. How much does this affect the tone and volume of an ukulele? What makes the 'Sceptre' so loud and why does the "Jukulele" have so many complex overtones?

KoAloha uses fluorocarbon strings (clear fishing line) on their ukuleles. Why does this produce superior tone over nylon and nylgut?

What is the most exotic and interesting sounding tone wood that you have used to build an ukulele? Mango, Monkeypod, Koa, Mahogany, Rosewood, etc?

I hear you have some 'hou' (sp?) wood [magnolia?] drying in the 'back room' -- what do you expect that to sound like? Aren't

traditional "taiko" (Japanese Drums) sticks made of this wood? Is it true that Koa wood has the most consistent resonance across the ukulele sound spectrum and that is why it is the most popular as a tone wood?

Respectfully,
Capt. Michael McVay, USN Ret.

A: Aloha Cap'n Mike!

The geometry of the body is a key factor in determining the tone of any instrument. Specifically, the Sceptres are loud, because they have a relatively thin and small body. While the design elements fool the eyes, the actual volume inside the body chamber is less than that of a traditionally

shaped concert or tenor. The energy of the strings remains consistent, so you end up with a top that vibrates with more energy. This translates to more volume. As far as the Juke goes, I haven't really figured it out yet. I argued with Pops during the developmental stage that it wasn't going to work. The body is too big, it has a funny shape, and the sound hole is very large. I guess you could say it's like the bumble-bee of our lineup. Bumble-bees shouldn't be able to fly, but they sure do.

While we like fluorocarbon strings the best, I can't honestly say that they're superior to other materials. They do have characteristics that match our instruments well, though.

Fluorocarbon strings tend to produce good volume and response, without sacrificing too much on the quality or depth of tone. They're a perfect match for our instruments.

I've used a bunch of exotic woods during my career as a builder. One of my favorite combinations are ebony sides and back with a spruce top.

One of the more memorable was a build I did for a friend in Japan. He hand carried some kiri across the ocean and asked me to build one for him with that set. The wood was beautiful and the uke sounded great. From what I hear, it's a restricted species and he almost couldn't bring the finished uke back

continued on page-20...





Ukulele Club Listings...

If you would like to list your club here, submit contact information at this website:

http://www.tricornpublications.com/uke_player.htm
or e-mail me at this address:
mickey@tricornpublications.com

We will add you to our list.

USA

Arizona

Scottsdale Strummers, Scottsdale AZ, Contact Pat McInnis
weekly daytime meeting, monthly evening meeting
email: pat@azukulele.com
website: azukulele.com

Tucson Ukesters

Tucson, AZ
Meet weekly - usually on Monday afternoon
Contact: Kristin Keller
twoazin@comcast.net

The Tucson Ukesters - performance group
Michael Crownhart - Group leader
Contact: AzRedShoe@juno.com

Phoenix Ukulele Meetup

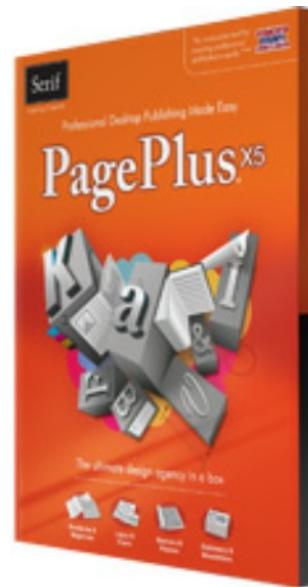
<http://www.meetup.com/The-Phoenix-Ukulele-Meetup-Group/>
4th Thursday at Dolce Video Coffee Bar
1025 E Camelback Rd, Phoenix, AZ 85014
Contact: Carolyn Sechler carolyn@azcpa.com

Phoenix Ukulele Meetup

Meeting weekly on Tuesday Nights at Cabin Coffee
Other workshops and meetings as published.
Web site: <http://www.meetup.com/The-Phoenix-Ukulele-Meetup-Group/>
Email: Tom@Kanikapila.us

California

Fresno Area



ukulele player is designed and produced using Serif Software's PagePlus X5 --professional software at budget prices.



ukulele player video reviews are made using Serif Software's MoviePlus X5 video editing application.

You can check out the complete line of Serif Software at this URL:

<http://www.serif.com/>

Ukulele Clubs continued

www.valleyukes.blogspot.com

Nuked Ukes

We are in Auburn California. Welcoming players from all levels.
contact: Loyce Smallwood
loy@foothill.net
www.kahi.com/loyce'sblog

Ukulele Society of America

Contact: Richard Douglas
(760) 458-6656
300 Carlsbad Village Dr.
Carlsbad CA, 92008
http://launch.groups.yahoo.com/group/ukulele_society_of_america

Ukulele Club of Santa Cruz

www.ukuleleclub.com

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's cellar in Santa Cruz, but check the website, cause it sometimes changes. Or email Andy@cruzio.com for club information.

Ukulele University

New uke club in the Sacramento, CA. Area. Meet 1st Thursday eve monthly
email: stuherreid@yahoo.com
website: www.ukeuniversity.com

San Jose Ukulele Club

Every second and fourth Tuesday in the month.
Beginner session at 6:30 p.m. Regular meeting from 7 to 9 p.m.
We meet at the Fresh Choice Restaurant in the Almaden Plaza, at the intersection of Almaden Expressway and Blossom Hill Road, just off Hwy 85.
e-mail: sanjoseukeclub@gmail.com

San Diego Ukulele Meetup Group

<http://www.meetup.com/San-Diego-Ukulele-Meetup-Group/>
We meet on the first Tuesday of the month at Lion Coffee downtown @ 6:30pm.

"Ukulele Jam" hosted by Shirley Orlando.

Meets Thursday evenings at 6:30. All levels welcome. Music is contemporary, from tin pan alley to the beach boys, etc.
16852 Gothard St Huntington Beach CA 92647.
shirthings@aol.com or encantada@cox.net

Petalukes, Petaluma, CA

Meet every Thursday night, other times too. All levels welcome, music provided
Contact: petaluke@comcast.net
website: <http://launch.groups.yahoo.com/group/Petaluke/>

High Desert Ukulele Club, Antelope Valley, Ca

highdesertukuleleclub.com or email highdesertukuleleclub@gmail.com

Canogahana Players

every second and fourth Sunday, Noon to 2PM

home. I do have a lot of secret stuff hidden in the back. I guess it's not so secret anymore, but it's still hidden. One of my piles is kou. I don't know much about about taiko, so I can't chime in on that.

Koa is generally a middle range wood, regarding volume, sustain, response, and tone. I like it, because it's versatile. Koa also has one of the largest spectrums of grain pattern and color amongst any of the exotic hardwoods.

In the native Hawaiian forest, Koa is considered the mother tree. It's the first large plant to establish itself and one of the only trees able to take nitrogen out of the air. As the leaves fall and decompose, they enrich the soil and allow other native species to start budding.

Koa has been respected since ancient times for it's strength and beauty. In a way, it's the natural choice for the modern instrument of our islands.

Mahalo,
Paul

Ukulele Clubs continued

Guitar Merchant 7503 Topanga Canyon Blvd, Canoga Park, CA

The Pluckin' Strummers - A Los Angeles Ukulele Club

<http://pluckinstrummers.wordpress.com/>

Meet: 2nd & 4th Saturdays of the month. 10:00–Noon (unless otherwise stated).
Christ Church Griffith Park, Atwater Village 3852 Edenhurst, Los Angeles, CA

Colorado

The **Denver Uke Community** has been bringing Ukemaniacs together since 2005, We meet each month on the third Saturday at Swallow Hill Music Association at 10:30am. All skill levels from beginner to "Wow that person ROCKS the Ukulele", we also play a wide range of music, from country, tin pan alley, Hawaiian.
<http://launch.groups.yahoo.com/group/UkuleleCommunityDenver/>

fortUKE @ Everyday Joe's

144 South Mason, Fort Collins, Colorado

We meet the first Saturday of each month at Everyday Joe's Coffee House, 9:30 AM till about noon. Group strum, all abilities welcome.

Connecticut

The KookeeUkies Ukulele Club of Southern Connecticut

Visit our website on [meetup.com](http://www.meetup.com/The-Ukulele-Club-of-Southern-Connecticut-The-KookeeUkies/) for meetup dates and times.

<http://www.meetup.com/The-Ukulele-Club-of-Southern-Connecticut-The-KookeeUkies/>

Ukulele Club and The Four Strings Ukulele Band of Southern Connecticut,

<http://www.orgsites.com/ct/uke-club/index.html>

petejhnsn@sbcglobal.net

Florida

Tampa Bay Ukulele Society

www.meetup.com/tampabayukes

Check out the website for scheduled "meetups". This group is very active.

Florida Ukulele Network

www.FloridaUkuleleNetwork.org

F.U.N. has meet-up groups in Broward, Palm Beach, and the Space Coast

Georgia

Da Kine Ukers, we meet every Thursday nights from 6:30 - 8:30

pm. Location: American Legion Post 251, 2760 Duluth Hwy. (120), Duluth, GA.

Contact: Wally Choi, 517 Paden Drive, Lawrenceville, GA 30044

Email: wchoialoha@msn.com

Ukulele Clubs continued

Hawaii

UkuleleClubofKona.com
meets Wednesday evenings from 6 to 8 pm
Keauhou Shopping Center, 7 miles south of Kailua-Kona, Hawai'i

Illinois

CHUG - Chicago Ukulele Group
We have our monthly Chicago Uke Jam the 3rd Saturday of every month.
Please contact Henry at Henriness@gmail.com

Oak Park Ukulele Meetup Group aka The Harrison Street Ukulele Players. Meets every Thursday except major holidays.
Every 3rd Thursday, 6pm-8pm @ Wonderwall Music Shoppe & Emporium
325 Harrison St, Oak Park IL 60304
All other Thursdays, 7pm-9pm @ Eastgate Cafe, 102 Harrison Street
Oak Park IL 60304
Website: www.ukulele.meetup.com/89 contact: [hup2008@gmail.com](mailto:hsup2008@gmail.com)

Kansas (and Western Missouri)

Kansas City Ukesters
<http://www.kcuke.com>

Kentucky

Kentucky Ukes
meeting the fourth Sunday of every month
KentuckianaUkes@yahoo.com

Michigan

Ukulele Jam, 4th Tuesday night of the Month Oz's
Music Ann Arbor MI. contact: jerryefmally@yahoo.com

Lansing Area Ukulele Group
Meets once per month: Sir Pizza 201 East Grand River Lansing, MI 48906
Yahoo Group: <http://launch.groups.yahoo.com/group/lansingukesgroup>
Facebook: tinyurl.com/lansingukes
Email (Ben Hassenger): lansingukes@gmail.com

Minnesota

Two Harbors Ukulele Group (THUG), Two Harbors MN.
Email: al@agatebaymusic.com
StrumMn ukulele players
<http://strummn.shutterfly.com/>

Ukulele Clubs continued

Nebraska Ukulele Strummers

4stringsofswing@gmail.com

Nevada

The Ukulele Club of Las Vegas

www.meetup.com/ukulele-club-of-las-vegas

"Uke Nights in Reno"

Email: Rich@PlayUke.net

Local Uke gathering in Reno, NV

New Mexico

The High Desert Sand Fleas

Meet the 2nd & 4th Thursday of each month at the

Albuquerque Press Club [6pm - 9pm]

2101 Highland Park Circle, Albuquerque, New Mexico - USA

contact: Stephen Hunt via email: hdsfgcea@gmail.com.

<http://sites.google.com/site/hdsfgcea/>

New York

Ukulele Club of Potsdam (New York)

meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street

contact: Tim Connolly tim@discoverpotsdam.com call: (315) 268-1598.

Loaner ukes available. Bring your uke and leave your cares at home!

The Lower Westchester Ukulele Club, Westchester County, New York

<http://lowerwestchesterukuleleclub.webstarts.com/>

E-mail: lowerwestchesterukuleleclub@hotmail.com

North Carolina

Charlotte Area Ukulele Jam

contact: ukulelerobby@gmail.com

First Saturday of each month. 3 - 5 PM At "Aloha Snow"

www.alohasnow.com

Ohio

COUP (Central Ohio Ukulele Peeps)

coup@tricornpublications.com

Jumping Flea Night Monthly uke strum-along

Cleveland Heights, Ohio. LAST Tuesdays 7:30 - 8:30 at Coventry Village Library.

Free & open to everyone!! Contact: melissaogrady@ymail.com

Ukulele Clubs continued

Oklahoma

Tulsa Ukulele Club

Meeting the needs of ukulele players in the greater Tulsa area

tulsaukes.blogspot.com

contact via e-mail: rskjrm@gmail.com

Oregon

Portland Ukulele Association

<http://www.pdxuke.org>

pua@teleport.com

Making music together since 2001!

Pennsylvania

Allegheny Ukulele Kollective (Look for us on Facebook!) New uke group taking shape. Hoping for twice monthly jams and sing-alongs for all levels.

Hollidaysburg/Altoona, Pennsylvania, Contact: Steve kss15@psu.edu

South Carolina

Lowcountry Strummers Ukulele Club

Charleston, SC metro area. We meet twice a month. One beginner class and open Jam each month. All are Welcome.

www.lowcountrystrummers.com e-mail lowcountrystrummers@gmail.com

Texas

Robert S. Sparkman

sparky.judy@tx.rr.com

Lone Star Ukulele Club (in North Dallas)

<http://groups.yahoo.com/group/lonestarukuleles>

The Dallas Ukulele Headquarters

Go to www.meetup.com and search The

Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

CHUG - Coffee House Ukulele Gang

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.

Contact Steve for more info. (steve_w_williams@yahoo.com)

Ukulele Clubs continued

Vermont

Vermont Ukulele Society

email: vynak@sover.net

Meets on the second and fourth Mondays of each month.

Virginia Ukulele Club

Vienna, Virginia

Meeting twice a month to play a huge range of traditional, tin pan alley, standards, and lots of pop tunes. Members come from the whole DC metro area, including Virginia, Washington DC, and Maryland. All ages and levels of ability welcome.

Contact:

Ben Farrington

ukeclub@yahoo.com

Washington

Seattle Ukulele Players Association (SUPA)

www.seattleukulele.org/

Cowlitz Ukulele Association

Longview, WA. 98626

CowUke@yahoo.com

Wisconsin

CheezLand Uke Band - JoeSexton@aol.com

Wetsite: CheezLandUkeBand.com

Tuesday night at Leithold Music in downtown La Crosse, WI.

Beginners, Mid-Level, Advanced Players

Canada

STRING ALONG UKULELE CLUB

DUNDAS ONTARIO CANADA

www.stringalongukulele.ca

Nanaimo Ukulele Circle - Nanaimo, BC, Canada

www.ukecircle.com e-mail: ukecircle@gmail.com

UK

England

Ukulele Society of Great Britain

43 Finsbury Road, London W10 6LU

Ukulele Clubs continued

Tel: 020 8960 0459
Email: m@gicman.com

Cambridge Ukulele Co-operative [Cuckoo]

Meet alternate Sundays 2pm-6pm
The Portland Arms Cambridge CB4 3BA
If you're cuckoo about ukes come and join us.
<http://www.myspace.com/cambridgeukuleleclub>

Ukulele Philharmonic Orchestra of Sudbury

Tuesdays evenings from 7.00pm
The Institute, Station Road, Sudbury Suffolk CO10 2SP
Beginners Welcome

Uke Wednesday Jam

Every Wednesday 7 till closing Downstairs @ The Royal George
Charing Cross Road, London, WC2H 0EA, U.K.
contact: Quinc email: qnc@qnctv.com
<http://ukeweds.intodit.com>

Tune Army Ukulele Club

The Bay Horse, Front Street, Whickham, Newcastle upon Tyne, NE16 4EF
Meeting first Monday of the month 7:30 - 9:30
<http://tunearmy.blogspot.com/>

UkeGlos Ukulele Club

Meets Every Mondays every month, 8.00pm
The Exmouth Arms, Bath Rd
Cheltenham, GL53 7LX

Wooden & banjo ukes welcome. All levels of playing ability & song styles. For full details visit: www.ukeglos.co.uk
<http://www.ukeglos.co.uk>

Ukulele Sundays host:Tim Smithies

email: tim@timsmithies.com
I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.
<http://www.ukulelesundays.co.uk>.

"Brighton ukulele Sundays"

Meet first Sunday of the month at the Brunswick Pub in Hove East Sussex UK.
Visit Facebook Brighton Ukulele Sundays for more details.

Leicester Ukulele Club

All welcome, First Monday of the month,
Upstairs at Babalas Bar, Queens Road, Leicester
Contact: dave.davies1@virgin.net or mark@littleredtruck.co.uk

Herts of Uke Ukulele Club

Every 4th Sunday - 6.30pm onwards.

Meet at The Doctors Tonic, Welwyn Garden City, Hertfordshire, AL8 6PR

All Players Welcome

Websites: <http://sites.google.com/site/hertsofuke/>

email: hertsofuke@gmail.com

Luton, UK

We meet once a fortnight at Greenbank Music Village,
Greenbank Hall, Cobden Street, Luton, LU2 0NG
Anyone interested can give us a call:

Keith 07745 613931

Scott 07976 895067

Gerry 07785 117029

<http://sites.google.com/site/ukuleleworkshopinluton/>

South Hampton Uke Jam - meets every two weeks... year 'round

www.southamptonukulelejam.co.uk

Stockton to Darlington Ukulele Express

meets 2nd and last thursday of the month. contact simonb250@hotmail.com
ukuleleexpress.blogspot.com

Ireland

UKULELE IRELAND

ukulele@ireland.com

Irish ukulele club meets on the second saturday of
each month. Players from all over Ireland. Ukeplayers of all levels welcome. If
you are a visiting uke player please feel free to come along. The meetups are
held at 2, eden park, Dunlaoire, Co. Dublin.

Ukuholics

truepants@eircom.net

The Ukuholics are based in the Irish Midlands and meet once a month.

Players of any or no ability will fit in nicely!

Visit www.ukuholics.webs.com for more info

Scotland

Monday Ukearist

Edinburgh's very own ukulele gathering. We gather once a fortnight on
Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of
Leith Walk

6 John's Place,
EH6 7EP

Contact: John Hobson, +44 (0)7940 513969, jhobson@gmail.com
<http://ukearist.co.uk>

South Wales

Ukulele Nights

Cardiff's Ukulele Jam Session and Cabaret
Meet Mondays 8 p.m. at assorted venues.

Visit www.ukenights.org.uk for full listings and updates.
Contact: Nick Canham witt29-ukenights1@yahoo.co.uk 07971 - 719626

The Swansea Ukulele Club
Meeting Tuesday evenings from the 7th February 2012
email: r.gent@ntlworld.com
<https://www.facebook.com/#!/groups/SwanseaUkuleleClub/>

France

L'UkeDunum - Ukulele Club of Lyon
Website: <http://lukedunum.wordpress.com>
email=lukedunum@gmail.com

Germany

Ukulele Club of Germany
info@ukulelenclub.de
www.ukulelenclub.de (home page)
www.ukulelenboard.de (message board)

Deutscher Ukulelenclub
c/o Raimund Sper
Korneliusstrasse 1
D-47441 Moers
tel. +49/2841-394837
fax + 49/2841-394836
www.ukulelenclub.de

Holland

Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'
The night is comprised of a workshop, performances & open mic.
To Join the Mailing List send an e-mail to: guaranteed2swoon@gmail.com

To read more about this and our other ukulele projects go to:
<http://www.ukulele-interventie.blogspot.com> (Dutch)
Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)
<http://www.shelleyrickey.blogspot.com>

'Uke & D'Uke'
<http://ukeandduke.blogspot.com/> (in Dutch)

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleamarket.etsy.com>

France

Ukulele Club of Paris
Thursday starting 7:30 PM
Meetings are announced on the website King David Ukulele Station at this URL:
<http://www.ukulele.fr>

C.O.U.L.E.

Club Olympique de Ukulélé de Lille et des Environs
<http://www.COULE.fr>

"Stay cool, come and play with the C.O.U.L.E."

VSalele

Association des Ukuleliste de Valbonne Sophia Antipolis (Alpes Maritimes)
Visit www.vsalele.org for more info

"Ukulele Social Club de Picardie"

Amiens (France)

See more here : <http://www.ukulpic.fr/>

Clermont-Ferrand call "Le BOUC" (in french, Bougnat Original Ukulele Club).
Our website is : <http://le-bouc.blogspot.com/>

Spain

Club del Ukelele de Madrid (SPAIN)

<http://www.facebook.com/group.php?gid=131466486122>

"Para todos los aficionados al ukelele que viven en
Madrid

"For all the ukelele fans living at Madrid"

Now preparing their first festival and meeting very soon -
stay tuned!



USA

The Inaugural San Diego Ukulele Festival

Thursday July 14, 2011 to Saturday July 16, 2011

<http://www.sandiegoukefestival.moonfruit.com/>

Milwaukee Ukulele Festival

October 20th, 2012 9am to 10pm

The Sunset Playhouse in Elm Grove, WI for more info visit:

<http://sunsetplayhouse.com/tickets/index.php> Tickets: \$80 dollars / full day pass.

Belgium

Ukulele Zaza (Belgium) www.myspace.com/ukulelezaza

France

Marie Darling (France) www.myspace.com/mariedarling

Patti Plinko and her Boy (UK)

www.myspace.com/pattiplinkoandherboy

Les Ukulélé Boyz (France) www.myspace.com/ukuleleboys47

Vonck and Vlam

www.vonck-vlam.eu

Check out the Website... that's great entertainment!



Essential Links from the World-Wide-Web

UkeTalk - <http://uketalk.com/links.html>

"Ukulele Spoken Here" is one phrase that comes to mind. If you want to talk ukulele or catch all the news that is news, this is a can't miss website.

Brudda Bu's Ukulele Heaven

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

Ukulelia - <http://www.ukulelia.com/>

The World's Greatest Ukulele WebLog" Need I say more?

Ukulele Cosmos - <http://www.ukulelecosmos.com>

One of the hottest ukulele forums on the web. Don't Miss It!

Ukulele Underground

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

Flea Market Music - <http://www.fleamarketmusic.com/default.asp>

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

UkeLadyMusic - <http://www.ukeladymusic.com>

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email noel.tardy@yahoo.com

Kiwi Ukulele

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

Bounty Music

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9:00 to 6:00 Monday thru Saturday * Sunday 10:00 to 4:00

Phone: (808) 871-1141

Fax: (808) 871-1138

Online Resources

<http://www.tikiking.com>

tikiking@tikiking.com

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!

Bonsai Garden Orchestra

email: info@bgo.nu

Webseite: <http://www.bgo.nu>

MySpace: <http://www.myspace.com/bonsaigardenorchestra>

World Music Festival "glattundverkehrt" on july 22nd .

www.glattundverkehrt.at

UkePics

Assorted Ukulele Picture Exposé

<http://www.ukepics.com/>

How High The Moon Publishing

Publisher of the Jam Book "Play Well with Other"

9826 James A. Reed Rd. Kansas City, MO 64134

816-965-0183 or 816-728-6936

<http://www.moonbookstore.com>

Uke Farm - <http://www.ukefarm.com/home.HTML>

Uke Farm Radio - <http://www.live365.com/stations/ukefarm>

GoChords

<http://www.gochords.com>

"GoChords™ is an easy-to-use writing and playing tool with moveable chord tablature!"

Live 'Ukulele

Tabs, lessons, and info for 'ukulele enthusiasts

<http://liveukulele.com/>

<http://ukeattitude.blogspot.com/>

<http://twitter.com/ukeattitude>

<http://www.gotaukulele.com>

<http://ukulele-perspective.com>